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ABSTRACT

This summative evaluation of two educational television programs, "The Edge" and "The Fortesque File," was based on a sample of "white" and "colored" classified respondents in the Greater Cape Town (South Africa) area. The two samples, which were divided into small panel groups of six to eight respondents each, were interviewed using both questionnaires and in-depth group discussions on different aspects of educational television and the programs under evaluation. "The Edge" is a film about welding, designed to address concerns about the shortage of adequately trained and qualified workers in the technical fields, and "The Fortesque File" is a series of 14 episodes dealing with salesmanship. In general, the respondents found the program titles misleading, were concerned about the lack of clear diction and good usage of English, and responded negatively to the late time slot occupied by the educational programming. In addition, the colored respondents were particularly sensitive to actions and portrayals which could be interpreted as racist. On the other hand, numerous incidents were seen by respondents as enhancing the entertainment value of the programs without detracting from their educational value. The text is supplemented by 41 tables, and three references are provided. (EW)

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SUMMATIVE EVALUATION OF TWO EDUCATIONAL TELEVISION PROGRAMMES, "THE EDGE" AND "THE FORTESQUE FILE"

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CONTENTS

	PAGE
INTRODUCTION	1
RESEARCH METHODOLOGY	1
The sample	
Research technique	
ANALYSIS OF GENERAL QUESTIONNAIRE	3
Demographic details of sample	3
General questions pertaining to television and educational television	6
THE ETV PROGRAMME 'THE EDGE' : ANALYSIS OF QUESTIONNAIRE-DATA AND PANEL DISCUSSION	11
Meeting its objectives	11
'The Edge' - for whom?	14
Terminology	15
Nozzle cleaning sequence	17
Plate cutting sequence	17
The safety issue	18
Actors and acting	20
Draughtswoman	21
Diction	23
The beginning and the end	23
The title	24
Socio-content	24
'The Edge' : it's lows and highs	25
Overall evaluation of 'The Edge'	26
THE FORTESQUE FILE : ANALYSIS OF DATA AND PANEL DISCUSSION	28
Objective of the programme	28
Importance of selling	29
Personal success and selling oneself	29
The title	30
The opening scene	31
Most humorous incident	32
The presenter	33
Format	34
Target audience	36
Overall evaluation of programme	37
RECOMMENDATIONS	39
REFERENCES	41

INTRODUCTION

This report represents the results of a summative evaluation of two educational television programmes. 'The Edge' and 'Fortesque File', based on a sample of 'white' and 'coloured' clasisfied respondents in the Greater Cape Town area.

Summative evaluation is known to be an evaluation process which is carried out on a completed product. This implies that the emphasis and objectives of summative evaluation are different to those of formative evaluation, which is done during the production of educational programmes. While formative evaluation ideally should be conducted in the development stage of an educational production in order to have the greatest effect and advantages, summative evaluation concentrates on measuring the relative success of a programme as defined by the viewer. (Duby 1985: 25-27)

The value of summative evaluation lies in presenting the producers of programmes with scientifically-based and independent assessments of the strenghths and weaknesses of their work. This information is invaluable to the professional producer in helping him avoid mistakes and weaknesses in future productions.

Nevertheless, this report is written in the light of both disciplines, although it was conducted when the programmes were finished, by using summative evaluation techniques, it is a formative evaluation orientated research. Since we aim our report on the descision maker and the TV producer,hoping to provide him with useful information that will facilitate the improving of our next programmes to be produced.

RESEARCH METHODOLOGY

The samples

One was from the 'coloured' and the other from the 'white' classified population groups. All panel members were adults living in the Cape Town area.

Research technique

The following research method was employed:

The two samples were divided into small panel groups of six to eight respondents each. These groups were then interviewed using both questionnaires and in-depth discussions on different aspects of educational television and the programmes under evaluation. This was done mostly after nine o'clock in the evening in order to keep as close as possible to the original broadcasting time of the educational television programmes(which is 23h00).

The following steps were followed in each session:

Step 1: After a short introduction by the researcher on the aims of the research, respondents had to complete a questionnaire, which asked general questions on educatinal television as well as basic demographic data of respondents.

Step 2: The first programme was screened, after which a questionnaire on the programme had to be completed. This was followed by a group discussion of the programme to which all respondents were encouraged to contribute freely.

Step 3: This procedure was repeated for the second programme.

The combination of the questionnaire and panel group techniques was vital. Whereas the questionnaire ensured that respondents gave information on issues defined as important by the researcher, the ensuing panel discussions ensured that respondents could also contribute their own ideas and criticisms to the programme.

ANALYSIS OF GENERAL QUESTIONNAIRE

Demographic details of sample

Two samples were used in the study - a 'white' sample of 27 respondents and a 'coloured' sample of 19 respondents, both from the greater Cape Town area.

Information pertaining to the demographic details of these two samples is tabulated and discussed below. Data is given in percentages.

Table 1: Sex of respondents according to statutory population group.

	'white' n=27	'coloured' n=19
Male	52%	44%
Female	48%	66%
TOTAL	100	100

Table 2: Age of respondents according to statutory population group.

	'white' n=27	'coloured' n=19
under 21	15%	22%
21 - 25	30%	45%
26 - 31	11%	11%
32 - 38	44%	22%
TOTAL	100	100

Table 3: Highest educational qualification/standard of respondents according to statutory population group

	'white' n=27	'coloured' n=19
under std 8	-	11%
Std 8 - 10	33%	56%
Std 10 (plus technical qualification)	15%	11%
university/college	48%	22%
no response	4%	-
TOTAL	100	100

Table 4: Language preference of respondents according to statutory population group

	'white' n=27	'coloured' n=19
English	85%	100%
Afrikaans	7%	-
English/Afrikaans	8%	-
TOTAL	100	100

Table 5: Religious affilation of respondents

	'white' n=27	'coloured' n=19
Protestant	70%	56%
Catholic	15%	44%
None	15%	-
TOTAL	100	100

Table 6: Occupational status of respondents

	'white' n=27	'coloured' n=19
clerical	7%	-
instructor/teacher	14%	45%
business : sales people	11%	11%
entrepreneur	4%	-
technical/trade people	22%	11%
doctor/lawyer	7%	11%
scholar/student	22%	22%
housewife	7%	11%
TOTAL	100%	100%

Note: instructors = instructors in welding, carpentry etc. Most of the 'coloured' sample in this category were instructors rather than teachers.

Table 7 : Housing of respondents

	'white' n=27	'coloured' n=19
private home-owner	78%	44%
private home - rent	15%	56%
flat	7%	-
TOTAL	100%	100%

The major characteristics of the sample as indicated in table 1-7 can be summarised as follows:

a. The 'coloured' sample included a higher percentage of females (64%) than the 'white' sample (48%).

b. Both samples did not include respondents over the age of 40. This was a deliberate decision as the TV programmes evaluated were geared toward the younger age groups - in the case of the TV programme 'The Edge' toward the 16 - 25 age group and in

the case of the 'Fortesque File' toward the young economically active population (although it can be argued that the programme has a much wider target group).

The 'white' sample was older than the 'coloured' sample (44% of the 'white' sample were between the ages of 32 and 38 compared to 22% of the 'coloured' sample in this age group.

c. As can be seen from Table 3, both samples were relatively highly educated (no 'whites' and only 11% of the 'coloureds' having less than a Std 8 education). Once again this was a deliberate decision due to the nature, content and potential target audience of the two programmes evaluated.

d. Social status of the respondents was indicated by educational and occupational status as well as by their housing. Income was deliberately not asked. As can be seen from Tables 3, 6 and 7, the 'coloured' sample represented a lower socio-economic class than the 'white'sample. The 'white' sample can be described as belonging predominantly to the upper-working (blue collar) and middle class, whereas the 'coloured' sample belonged more to the working class, lower middle class and the middle class.

General questions pertaining to television (TV) and educational television (ETV)

A limited number of questions relating to television and educational television in general were included in the questionnaire in order to try and ascertain the respondents general attitudes towards the medium of TV.

Table 8: Main reasons given for watching TV

	'white' n=27		'coloured' n=19	
* to improve general knowledge	30%	44%	19%	47%
* to learn something specific	14%		28%	
* for entertainment	33%		33%	
* to escape boredom	13%		5%	
* to escape loneliness	7%	56%	5%	53%
* to escape reality	3%		5%	
* for relaxation	-		5%	
TOTAL	100%		100%	

The replies given by the respondents can be classified into two main groups, namely those referring to entertainment, relaxation and escape from reality, loneliness etc and those referring to the educative role of TV. Both samples showed similar trends, with the majority citing entertainment reasons (56% in the case of the 'white' sample and 53% in the case of the 'coloured' sample). A surprisingly high percentage of both samples cited educational reasons, namely 44% of the 'white' sample and 47% of the 'cloured' sample.

Table 9 : Expectations from ETV programmes

	'white' n=27	'coloured' n=19
* to learn a new skill	15%	7%
* to better an existing skill	4%	20%
* to expand existing kniwledge	23%	33%
* to enquire new knowledge	29%	27%
* to expand general knowledge in order to better understand and cope with life	25%	13%
* no response	4%	-
TOTAL	100%	100%

From Table 9 it can be deduced that the 'white' sample showed a greater demand for programmes emphasizing knowledge expansion, than for programmes that teach a skill or improve an existing one (52% compared to 19%). Interesting is also the demand for 'general knowledge' programmes with the emphasis on improving and sharpening of coping or living skills (25% of the 'white' sample). According to the respondents they expected to assimilate and internalize new cognitive aspects while watching TV more than to acquire new practical/technical skills.

The majority of the 'coloured' sample saw the functions of ETV programmes in expanding existing knowledge or acquiring new knowledge (60% of respondents). A higher proportion (20%) of this sample wanted to better existing skills than was the case in the 'white' sample (4%). Correspondingly a lower percentage of the 'coloured' sample expected to 'expand their general knowledge in order to better understand and cope with life' than was the case in the 'white' sample (13% compared to 25%).

Table 10: Frequency of ETV viewing

	'white' n=27	'coloured' n=19
*very often (nearly every week)	7%	11%
*often (nearly every second week)	15%	33%
*seldom (on average once a month)	15%	56%
*very seldom (once every 2 or 3 months)	48%	-
*no response	15%	-
TOTAL	100%	100%

There is a clear difference in the ETV viewing patterns of the two samples. The 'coloured' sample showed a much more regular viewing pattern than the 'white' sample. Whereas a large percentage of the 'white' sample indicated that they very seldom watched ETV programmes (48%), none of the 'coloured' sample replied in this category. 56% of the 'coloured' sample compared to 15% of the 'white' sample indicated that they watched ETV on an average of once a month.

Table 11: Reasons given for low ETV watching.

	'white' n=27	'coloured' n=19
* subject matter of no interest	35%	44%
* screened too late	55%	50%
* 'white' bias	-	6%
* ETV has bad reputation	10%	-
TOTAL	100%	100%

Both samples cited late screening time of ETV programmes as their main reason for not watching them. Of interest here is that this was an open-ended question and both sample groups arrived at the same reasons independently. Note should be taken of the 'white' bias responses given by the 'coloured' sample (6%).

Table 12: "Did the programme/s (you watched) have any value?

	'white' n=27	'coloured' n=19
Yes	57%	11%
No	13%	33%
no response	30%	56%

A significant difference in the replies to the question on whether the programme/s had any value can be seen for the two samples. A higher percentage of the 'coloured' sample (33%) replied no to the question than the'white' sample (13%). The main reasons cited for the negative reply by both samples were that the programmes were too abstract and did not deal with relevant topics.

THE ETV PROGRAMME 'THE EDGE' : ANALYSIS OF QUESTIONNAIRE-DATA AND PANEL DISCUSSION

The educational TV production 'The Edge', a film about welding, was commissioned by the SABC ERTV1, English training programmes in response to the findings of The Commission of Enquiry into the Provision of Education in South Africa (commonly known as the De Lange Report) (HSRC,1981) that there is an acute shortage of adequately trained and qualified workers in the technical and related fields in South Africa. The Commission recommended that a concentrated effort should be made to introduce vocational opportunities and careers to the young school-leaving population of South Africa.

It was decided to choose the introductory episode of 'The Edge' for a summative evaluation, because the introductory episode is probably the most crucial one insofar as it must 'catch' the viewer and 'sell' the rest of the series.

Meeting its objectives

In the evaluation of any production the ultimate question that should be asked is whether the programme achieved what it set out to do. As was stated in the introduction to this section, 'The Edge' had as its aim the introduction and marketing of a technical career to potential apprentices and students.

To ascertain the opinions of respondents regarding what they thought the aim of the programme was, respondents were asked to choose from four statements the one they thought offered the best description of the main goal of 'The Edge'.

Table 13: Main goal of 'The Edge'

	'white' n=27	'coloured' n=19
* to teach one to weld	15%	22%
* to demonstrate the world of the welder	22%	22%
* to demonstrate the importance of safety in the work situation	59%	56%
* to teach correct method of welding	4%	–
TOTAL	100%	100%

It is clear from Table 13 that the majority of respondents in both samples thought that 'to demonstrate the importance of safety in the work situation' (59% and 56% respectively) was the main aim of the programme. The remaining respondents thought the aim was to portray the work and world of welding.

IN the ensuing discussion on this question, 'white' respondents repeatedly mentioned that the main issue was safety. It was pointed out that on more than one occassion a demonstration was interrupted by a reference or incidence related to safety. This was perceived as distracting attention from the welding or cutting process. 22% of the respondents thought that the choice of the welding theme of safety consciousness in the work situation.

It thus seems that the first episode of 'The Edge' did not meet its goal and that a peripheral issue was over-accentuated by the producers. (Although this peripheral issue is important and one might not negrate for it beeing overemphasised).

In a follow-up question respondents were asked to indicate how successful the programme was in achieving its aims (as defined by the respondents).

Table 14: Success of programme in achieving its aim (as defined by respondents)

	'white' n=27	'coloured' n=19
outstanding	7	11
good	49 } 56%	45 } 57%
average	44	33
total failure	-	11
TOTAL	100	100

Respondents of both samples generally felt that the programme was successful in getting across what it set out to do, although 44% and 33% of the 'white' and 'coloured' samples respectively described the success as average. The 'white' respondents who answered in this category were of the opinion that too much emphasis was placed on welding at the expense of the safety factor. Those 'white' respondents who thought the programme was either successful or highly successful in achieving its aim (56% of the 'white' and 57% of the 'coloured' sample) cited two reasons : firstly, the importance of safety measures in the workplace was excellently handled and portrayed (they would subsequently apply the safety measures learnt themselves) and secondly, the programme gave a good account of the welder's work and environment.

From the above it is obvious that respondents applied totally different criteria for evaluating the success of the programme. The group of respondents using safety aspects as their criteria for evaluation were slightly more positive regarding the success of the programme in achieving its goal than the group using welding.

It is important to note that 11% of the 'coloured' respondents (compared to none of the 'white' respondents) described the programme as a total failure. Main reason given was that both the central themes ie safety and welding were dealth with in an extremely basic and superficial manner.

'The Edge' - For whom?

Closely related to the issue of the aim or goal of the programme, is that of whom the producers had in mind during the conceptualization and making of the programme - ie the target group.

According to a SABC 'in-house' memorandum 'The Edge' appears to have as its prime target group males and females of roughly school-leaving age with an aptitude for practical and technical subjects.

In order to establish to what extent the programme was successful in this regard, respondents were asked to indicate whom they thought the programme was aimed at.

Table 15: Target group of 'The Edge'

	'white' n=27	'coloured' n=19
qualified welder	-	-
apprentice welder	48%	89%
do-it-yourself enthusiast	48%	-
potential (apprentice) welder	4%	11%
TOTAL	100%	100%

Of particular interest in analysing the results of the 'white' sample is the fact that nearly 50% thought that the programme was geared towards the so-called do-it-yourself enthusiasts. As motivation they mentioned the following points:

a) the programme was far too basic and rudimentary to be of any value to tne qualified welder - he would learn nothing

b) the lack of explanations of basic tools and procedures makes it of no value to the apprentice welder - the programme would teach him no new skills

c) the do-it-yourself enthusiast who already knows welding will definitely benefit from the programme because he can obtain useful hints on certain potentially difficult techniques (eg plate cutting). The

amateur welder at home is also most likely to benefit from suggestions and demonstrations regarding safety measures, due to his lack of professional guidance and training.

The group of 'white' respondents who thought that the programme was geared towards apprentices gave as their main reason the level of the programme which they thought was too basic to be of any value to the qualified and experienced welder.

Only 4% of the 'white' respondents thought that 'The Edge' was aimed at the aspirant welder. Reasons cited were that it gave an overview of many aspects of welding, a look at the work place and an idea of a typical day in the life of a welder.

The results of the 'coloured' sample differ significantly from those of the 'white' sample. Whereas 50% of the 'white' sample thought that the target group was do-it-yourself enthusiasts, nobody in the 'coloured' sample chose this option. Instead the overwhelming majority of the sample thought that the target group was apprentice welders. Reasons given for this choice were that the programme was obviously (also) about welding - the level of the presentation was too low to be of any value to the qualified welder, therefore must be directed at the apprentice. Furthermore if the programme had been intended for the do-it-yourself community, the programme would not have had an industrial setting. Respondents also mentioned that welding is a skill that very few amateurs possess as the equipment is too expensive.

Terminology

Like all fields of specialization, the wleding profession has its unique terminology. Some of these terms were used in the production of 'The Edge' to explain concepts, techniques and safety measures.

Respondents were asked to indicate after having seen the programme whether they knew what certain terms and concepts meant.

Table 16: Comprehension of terms/concepts

	'white'		'coloured'	
	Yes	No	Yes	No
circumference	67	33	78	22
diameter	85	15	44	56
appropriate tolerance	41	58	11	89
sprats	48	52	33	67
slag	59	41	11	89

After seeing the programme the majority of 'white' respondents still could not explain the terms 'sprats', 'appropriate tolerance' and 'slag' (52%, 58% and 41% respectively). The 'coloured sample had an even higher rate of still not understanding the terms, and all the terms except circumference were not understood by respondents after having watched the programme (up to 90% in the case of the terms 'appropriate tolerance' and 'slag').

These findings are closely related to a fundamental critique of the programme by both sample groups, namely against the fact that the programme did not at the outset explain and demonstrate the basic techniques (eg cutting torch) and protective clothing (eg gloves, sprats). 81% of the 'white' respondents and 89% of the 'coloured' respondents mentioned this as a point of criticism. They felt that the programme assumed too high level of existing knowledge from the public, thereby confusing and 'losing' the viewers interest in the programme. It was generally felt that the overall effectiveness of the programme could have doubled if simple explanations were given at the start.

A further point of criticism mentioned by both samples was that it was very difficult to understand what the instructor was saying. The 'coloured' sample raised an interesting aspect in the subsequent group discussion, namely that the majority of them, even those from English-speaking homes, attended Afrikaans schools, they were thus acquainted with most mathematical and scientific terms in Afrikaans and not English. Many 'coloured' viewers would thus have difficulty following scientific or technical English programmes.

Nozzle cleaning sequence

An analysis of views of respondents on the nozzle cleaning sequence substantiates the above attitudes. The overwhelming majority of respondents felt that this sequence was effective, clear, educational and successful. A few respondents in both samples were of the opinion that it was too technical, and some that it was too drawn out. The majority of respondents in both the 'white' and 'coloured' sample indicated that they would be able to clean a nozzle successfully (75% abd 80% resoectively). Respondents attributed the success of this sequence to the adequate and clear explanation of the relevant tools, terms and procedures involved in the cleaning of a nozzle.

Plate cutting sequence

Another lengthy sequence was that of plate cutting and respondents were asked to evaluate this sequence.

Table 17: Evaluation of plate cutting sequence

	'white' n=27	'coloured' n=19
excellent	7	33
good	67	33
bad	22	33
very bad	4	-
TOTAL	100	100

As was the case in the nozzle cleaning sequence the majority of respondents gave a positive evaluation of the plate cutting sequence. Main reasons mentioned were the competence of the instructor, the clear explanation of the errors made by the apprentice, good photographym the sequence drew and held the viewers attention.

The 26% of the 'white' respondents who thought this sequence was bad or very bad gave as their main reasons the lack of sufficient explanation about the cutting torch (ie what made it work, the gasses involved etc) and difficulty inunderstanding what the instructor was saying. Some respondents additionally criticized the fact that the viewer could not really see the 'messy' line. Respondents were then asked to indicate what they would judge as the most

effective way of teaching under similar circumstances.

Table 18: Preference for different options of presentation.

	'white' n=27	'coloured' n=19
only explanation	4	11
only demonstration	-	22
explanation before demonstration	89	67
demonstration before explanation	7	-
TOTAL	100	100

The overwhelming majority of both the 'white' and 'coloured' samples (89% and 67% respectively) were in favour of having an explanation before demonstration. This finding accentuates earlier critique of the overall educational technique employed in the programme.

'Coloured' respondents who opted for explanation before demonstration pointed out that the easiest way to follow a demonstration is if one knows beforehand a) what the purpose of the demonstration is and b) what the different tools and concepts are. Those opting for demonstration only felt that the simultaneous explanation confuses the viewer, particularly when something complicated is shown.

The safety issue

As was stated earlier, more than 50% of all espondents thought that the main aim of 'The Edge' was to demonstrate the importance of safety in the work place.

Two questions dealing specifically with the safety aspect were included in the questionnaire. In the first, participants were asked how they thought this aspect was dealt with.

Table 19: Handling of safety issue (yes answers only)

	'white' n=27	'coloured' n=19
clear	89	89
successful	85	45
exaggerated	30	45
unnecessary	7	-
obvious	48	-

Note: respondents were asked to reply yes or no to each of the above categories - only the yes answers are portrayed above.

Although 89% of the 'coloured' respondents thought that the safety issue was dealth with in a 'clear' way only 45% thought that it was 'successful'. This obvkous inconsistency can be explained by the fact that although the programme dealth with safety consciousness in a succinct way, the continued reference to and emphasis on this aspect was found to be disturbing by respondents and disturbed concentration on the practical demonstrations.

The same trend was not, however, to be found among the 'white' respondents, the majority of which found the handling of the safety issue both clear and successful (89% and 85% respectively).

The 'white' respondents who thought the safety issue was exaggerated pointed out that they found it distracted their attention from the cutting demonstration ('use your goggles man'). The 45% of the 'coloured' sample that found the safety measures exaggerated thought that the programme elevated very basic, obvious safety precautions out of proportion.

Although 45% of the 'white' sample thought that the safety measures dealt with were obvious, they were unanimous in their insistance that it was very important to discuss them as the most basic and common sense safety precautions are often overlooked or seen as unnecessary, especially by the amateur.

In an open-ended question participants were asked to state what they had learnt about safety from the programme.

Table 20: What participants learnt about safety from the programme

	'white' n=27	'coloured' n=19
wear correct and protective clothing(eg goggles)	78	67
position yourself comfortably	7	11
point tools/flame away from people	4	
concentration	4	
plan, think and then do nothing new	4	11
importance of safety in practical work situation		11
TOTAL	100	100

The majority of both samples emphasized that they had learnt the importance of protective clothing.

Actors and Acting

Crucial to any educational rpogramme is the aspect of the actors and acting. A promising script can be ruined by bad, unconvincing actors or acting who do not radiate competence, confidence and/or credibility. One of the central figures inthe programme was the instructor, Jimmy. Two questions concerning his acting, credibility and general attitude were asked.

Table 21: Respondents evaluation of instructor (yes answers only)

	'white' n=27	'coloured' n=19
competent welder	93	78
would trust him as an instructor	89	67
competent teacher	81	56
good actor - was taught to weld	33	11
good welder - was taught to act	70	78

Note: respondents were asked to reply yes or no to each of the above categories - only the yes relies are depicted above.

Table 22: Evaluation of instructor's attitude

	'white' n=27	'coloured' n=19
warm/open/friendly	48	44
strict/teacher-like	48	56
no response	4	-
TOTAL	100	100

Although the majority of respondents in both samples thought that the instructor was a good welder, a trustworthy instructor and a competent teacher, the 'coloured' respondents were less favourable about these characteristics than the 'white' respondents (see table 21). There was a general feeling that his acting was bad, forced, stiff and unnatural.

'White' respondents were split down the middle on the issue of the instructor's attitude. Those who thought him teacher-like actually supported him in his authoritarian attitude stating that it is necessary for an instructor to adotp such an attitude in order to be respected. 'Coloured' respondents on the other hand were harsh in their critique, describing his relationship with his subordinates as authoritarian, abrupt, an insult to their intelligence. They thought that the instructor's attitude had strong elements of behaviour on the factory floor, something most 'other-than-whites' resent deeply.

Draughtswoman.

The production employed an interesting technique by placing a draughtswoman in the traditionally man's world. It was decided to establish what respondents thought of her role in the production.

Table 23: Acceptability of draughtswoman

	'white' n=27	'coloured' n=19
very acceptable	30	22
acceptable	59	45
unacceptable	11	33
TOTAL	100	100

Table 24: Competence of draughtswoman

	'white' n=27	'coloured' n=19
appears to know her work	67	56
appears to be an actress	33	33
no response	-	11
TOTAL	100	100

A higher proportion of the 'coloured' than the 'white' respondents found a woman unacceptable in that role (33% compared to 11%). although this group was a minority of respondents in both cases. Many of the respondents felt that it was a clever move to include a relatively attractive woman in programme aimed at a predominantly male audience.

Regarding her acting ability/competence, the majority of respondents in both groups were positive toward her, although a third of the respondents in both samples thought her to lack credibility. Explanations given were that she was reciting rather than talking and that she 'just did not look convincing'.

The title

Participants were asked what they expected from a programme titled 'The Edge'. From the results it is interesting to note that the majority expected a horror, spy, action-packed thriller. The remainder expected "anything else but a movie about safety".

In a follow-up question respondents were asked to evaluate the title after having seen the programme.

Table 25: Evaluation of Title

	'white' n=27	'coloured' n=19
original	18	22
effective	18	22
misleading	64	45
no response	-	11
TOTAL	100	100

Results corresponded closely with the above-mentioned. The majority of respondents found the title misleading although as can be seen from the above table, less 'coloured' than 'white' respondents fell in this category.

In the ensuing discussion respondents questioned the wisdom of giving an educational programme an unrelated and uninformative title. The point was made that a considerable number of potential watchers could be lost in this way and that people would feel that they were misled and fooled and could become generally negative toward educational rpogrammes.

Socio content

Roughly one quarter of the 'white' respondents and the majority of the 'coloured' respondents objected to the socio-content of the programme. They saw the hierarchical social structure of the workplace ('white manager/instructor and apprentice and 'black' labourer) as entrenching existing attitudes of 'white' 'baasskap'.

Diction

During the various in-depth discussions the issue of the 'appealling level of English', its comprehension and pronounciation was mentioned pertaining to virtually all actors, but specifically the manager (boss), instructor and apprentice. Respondents pointed out that it was virtually impossible to understand what the manager was saying at certain stages.

One respondent puts it as follows:

> He mumbled something about appropriate tolerance.
> I became so irritable that I wanted to shout back at
> him to get rid of the slag in his mouth.

Respondents felt that special care should be taken to set an impeccable standard and example of English in an educational programme.

The beginning and the end

It is obvious that the opening sequence of any production is crucially important, as the opening minutes must persuade the viewer that it is worth his/her while to watch the rest of the programme.

The majority of both samples were highly critical of the start/opening sequence of 'The Edge'. Main reasons given were:

* It was boring, with too much technical jargon used by two bad actors with too little action.
* the opening scene did not tell the viewer what the programme was all about.

As one respondent put it, "It was exactly there - within the first minute that the programme would have lost me. It means nothing - it could have been an advertisement for Colgate!"

The end of the programme was also strongly critized especially by the 'white' respondents, many feeling that it dod not relate to the rest of the programme, failed to summarize adequately the main points of the programme and left the programme hanging in the air. 'Coloured' respondents were not as critical about the ending as their 'white' counterparts although some said it was irrelevant and not exciting enough.

'The Edge' : It's low and highs

Strongest points.

Participants were asked to describe what they saw as the highlights of 'The Edge'. The points most frequently mentioned by the 'white' sample were:

1. 'Excellent handling of safety aspects'
2. cleaning of nozzle
3. importance of training
4. insight into completely new area
5. work according to a system - always plan
6. succeeded in generating interest in a potentially very boring subject
7. importance of doing things correctly
8. practical way in which the programme illustrated welding

'Coloured' respondents mentioned

1. portrayal of welding and safety aspects was clear
2. practical work was well illustrated

From the above, it appears that the programme basically had three good aspects:

a) the way it handled the safety issue
b) the practical demonstration of welding
c) the importance of working according to a well thought out plan and system.

It thus seems that the more analytical viewer could also find the programme beneficial. Producers of educational programmes should note that programmes targeted at low-education group could also appeal to a more educated group who could extract meaningful insights and concepts on a more abstract level.

Weak points.

When asked to list the programme's weakest points, 'white' respondents mentioned the following:

1. lack of real introduction - took a while to realize what it was all about.

2. lack of basic explanations disturbing.
3. appalling nervous acting - artificial dialogue
4. programme does not sell itself within the first couple of minutes
5. apprentice is a weak character - frivolous without any acting skills
6. programme pitched at too low intellectual level - viewers get bored easily.
7. programme lacks rythm and coherency - should have showed start, production and finishing of one project - showed satisfied client.

One particularly interesting response was the one dealing with the 'lack of rythm and coherency'. According to this respondent the programme is in need of a central focal point that runs throughout the programme. This focal point could be a simple project, eg a garden gate which can be easily recognised and identified with. The viewer should then be taken through the different manufacturing phases step by step. This would facilitate interest and involvement throughout the programme and will end on a positive level, namely the completion of an assignment.

'Coloured' respondents mentioned the following weak points:

1. childish humour
2. acting appalling
3. people stereotyped
4. no explanations
5. lots of unnecessary material eg burning of foot
6. poor script
7. music poor choice
8. disastrous start
9. lack of 'coloured' actors

Overall evaluation of 'The Edge'

In the final question, respondents were asked to give an overall evaluation of the programme.

Table 26: Overall evaluation of 'The Edge'

%

	'white' n=27	'coloured' n=19
excellent		11
good		22
average	59	45
weak	11	22
very weak	-	-
TOTAL	100	100

Although nearly 60% of the 'white' sample opted for an uncommitted 'average' which reflects unenthusiastic neutrality, and another 11% thought that the programme was bad, 30% thought the programme was either good or outstanding.

Roughly the same percentage of 'coloured' respondents gave 'The Edge' a positive overall evaluation as 'white' respondents (33% compared to 30%). However, the percentage of this sample that thought the programme was weak was double that of the 'white' sample (22% compared to 11%).

'THE FORTESQUE FILE' : ANALYSIS OF DATA AND PANEL DISCUSSION

This series of 14 episodes deals with the principles of salesmanship. According to the subject specialists these principles apply to every member of society, and anyone can benefit from an improved comprehension of these principles. The series was thus aimed at the general viewer of TV 1 (SABC in-house document,1985) Consequently the producers endeavoured to make the series meaningful at different levels, from the casual viewer to the professional salesperson.
The reasons for analyzing the first episode of 'The Fortesque File' are the same as those cited for 'The Edge'.

In the following seciton an analysis is given of respondent's responses and contributions to the panel discussions as well as to the questionnaire.

Objective of the programme

The aim of the first episode was to convince the viewer that we all sell (and that everyone should watch the entire series). To establish the success of the programme in this respect, respondents were asked to indicate on a scale how convincing they thought the programme was in transmitting the idea that everybody sells.

Table 27: Transmittance of idea that everybody sells

	'white' n=27	'coloured' n=19
very convincing	22,5	22
convincing	77,5	67
unconvincing	-	11
totally unconvincing	-	-
TOTAL	100	100

Judging from these results, the majority of all respondents in both sample groups thought the first episode of 'Fortesque File' was successful in meeting its objective.

During the subsequent discussion it was stressed that this is really the only concept, message or insight emanating from the visual content and the script.

Respondents felt that it was actually impossible for anybody with reasonable intelligence not to have grasped the principle.

Those 'coloured' respondents who thought the episode was unconvincing in transmitting the idea that everybody sells were not very clear as to their reasons. It seems, however, that they saw selling as essentially a commercial or business activity and that it would be erroneous to extend the concept of selling beyond this concept.

Importance of selling

Respondents were asked to indicate whether they personally thought it was a very important principle that everybody sells.

Table 28: Importance of the principle that everybody sells

	'white' n=27	'coloured' n=19
Yes	89	67
No	7	33
No response	4	-
TOTAL	100	100

The majority of 'white' respondents (89%) as well as the 'coloured' respondents (67%) thought that selling was a very important concept and felt that in the modern achievement-orientated social system with the resulting fierece competition, it is of crucial importance to every adult to continuously market/sell hmself.

Significantly more respondents, however, in the 'coloured' sample (33% compared to 11% in the 'white' sample) indicated that they did not think selling was a very important principle. They expressed the view that htis principle expresses a materialistic attitude which they would not agree with.

Personal success and selling oneself

In a related question respondents were asked whether they would be more successful in their everyday life if they applied the principle that everybody sells.

Table 29: Will people be more successful if they apply the principle of selling to their everyday life

	'white' n=27	'colorued' n=19
Yes No	78 22	89 11
TOTAL	100	100

The majority of both samples answered in the affirmative to the importance of the above principle (78% of the 'whites' and 89% of the 'coloureds').

In motivating their replies, respondents pointed out that especially in the world of business, those who made it to the top were invariably skillfull in selling their virtues and were in addition aware of the fact that their associates and competitors were doing likewise. Some respondents, particularly those from business professions were of the opinion that it is impossible to be successful without applying this principle.

From the above findings it is clear that the respondents thought that the principle that everybody sells is true, worthwhile and important for personal success. This has important implications for the series in its entirety, because had they found the principle to be either false, meaningless or unimportant the credibility, relevance and ultimate success of the series would have been seriously jeopardised.

The title

Respondents were asked to express their opinions on the title of the programme.

Table 30: Evaluation of the title

	'white' n=27	'coloured' n=19
misleading	26	45
meaningless	26	22
original	44	33
clever	4	-
TOTAL	100	100

67% of the 'coloured' sample and 52% of the 'white' sample thought that the either misleading or meaningless.

Table 31: Expectations from title

	'white' n=27	'coloured' n=19
detective movie	-	67
spy thriller	71	11
anything but selling	29	11
no response	-	22
TOTAL	100	100

The majority of repsondents expected either a tense spy thriller or detective movie from the title. Both samples expressed anger and irritation with the misleading title. The advisability of using an appropriate descriptive title for an educational programme was stressed.

The opening scene

In stark contrast to the expectations of the majority of the respondents 'Fortesque File' opens with a potentially humorous incident (man on table ie soap box operator). As this is the critically important beginning phase, it could be construed to be an extremely risky technique.

Respondents were asked to express their view of the opening scene in the park.

Table 32: Evaluation of scene in park

	'white' n=27	'coloured' n=19
humorous	29	22
stupid	15	22
original	19	11
effective	37	45
TOTAL	100	100

Judging from the replies, both samples felt that the opening scene was successful, with only a small percentage finding it stupid. Nearly 30% of the 'white' sample and 22% of the 'coloured' sample thought the opening scene was humorous and these respondents felt that the humour spurred them on to watch the entire programme, launched the programme on a positive note and helped in getting the basic message of the programme across right at the start. Many of the respondents who indicated that the opening scene was effective also mentioned humour as being one of the main reasons for its success.

Most humorous incident

Respondents were then asked to indicate what they found to be the most humorous or comical situation in the episode.

Table 33: Most humorous/comical incident

	'white' n=27	'coloured' n=19
speech from table	22	11
family at table	7	-
weight lifting	67	79
no response	4	11
TOTAL	100	100

Both samples were in agreement that the weight lifting scene was the most comical in the episode. Respondents thought this was the best sequence because it was both entertaining and educational, stressed the positive quality that the humour

brought with it ie that although the programme dealt with 'dry' and serious topics, the humour made them much more 'digestable' and helped end the episode on a high note.

The Presenter

As the presenter was the centre of the humorous incidents, it was interesting to establish whether this would affect his credibility and acceptability.

Table 34: Evaluation of presenter

	'white' n=27	'coloured' n=19
convincing	49	45
stupid	11	22
boring	8	-
stimulating	32	33
TOTAL	100	100

From the above replies it is evident that the presenter was a strong asset to the programme, 81% of the 'white' and 78% of the 'coloured' respondents felt positive toward him. During the ensuing discussion the point was repeatedly made that because of the limited subject matter of the episode, his presence and performance held the programme together. Some of the 'coloured' respondents made the interesting point that he dominated the production to such an extent that the viewer would rather remember his acting in especially the comical scenes than the central message or theme of the programme.

Amongst the 19% of the 'white' respondents who found him unacceptable, harsh critique was levelled at the producers for choosing a type-cast actor (stupid, frivolous, and dumb) for a totally contradictory role (teacher).

In a question closely related to the previous one, respondents were asked to indicate how they perceived the presenter.

Table 35: Perception of presenter

	'white' n=27	'coloured' n=19
comedian trying to be a teacher a teacher trying to be a comedian no response	45 22 33	44,5 44,5 11
TOTAL	100	100

Nearly half of all respondents described the presenter as a comedian playing a role. However, as can be seen from Table 34 this seemed to only margically affect his credibility. When probed to explain this response, respondents pointed out that a professional actor could be convincing in many divergent settings and roles.

Most of the 'coloured' respondents who thought the presenter was a comedian said they had often seen him in comical situations in other productions and therefore accepted that he was a comedian.

Those who described him as a teacher said his acting was so convincing and credible as a teacher that they could have accepted him as such.

Format -

A striking feature of 'Fortesque File' is its format. It uses a so-called high-tech context, with elaborate and complicated film techniques and electronic equipment, obviously to enhance and give credence to the role of the main character.

The constant interaction between the man and the machine poses the question whether the programme consciously borrowed the technique from the immensely popular 'Knight Rider' series, hoping that if the connection was made it would improve viewers involvement with the programme.

Respondents were thus asked whether they thought the programme 'borrowed' techniques from the 'Knight Rider' series.

Table 36: Borrowed from Knight Rider series

	'white' n=27	'coloured' n=19
Yes	15	22
No	66	67
Uncertain	15	11
No response	4	-
TOTAL	100	100

Table 37: Evaluation of 'computer-voiced' woman in van

	'white' n=27		'coloured' n=19	
effective	66	81%	33	67%
clever	15		34	
irritating	15		33	
no response	4		-	
TOTAL	100		100	

Few respondents made a direct link between the episode and the 'Knight Rider' series (15% of the 'white' and 22% of the 'coloured' sample).

The majority of both the 'white' and 'coloured' samples (81% and 67% respectively) thought that the use of the 'computerized woman's voice' was either effective or clever.

Respondents made the point that the verbal intercourse between man and computer is fascinating and refreshing and an element of tension to the programme as to which of the two is the brighter. The viewer becomes totally involved and must invariably take sides. It was felt that this technique added some 'spice' to a potentially unexciting topic.

Many respondents who were not necessarily critical of the technique used, wondered why the producers decided on the high-tech spy theme considering the subject matter of the programme. They thought that there was a danger that people's interest could easily be side-tracked by the spy theme which bears no relevance to the subject matter of the programme. Some respondents suggested that by showing different real life situations with the necessary voice-over commentary the programme would have been as, if not more, effective.

The majority of the 'coloured' respondents thought that the spy-theme was very successful in giving the programme a common thread, an element of tension and mystery which increased its entertainment value.

Target audience

Respondents were asked to indicate whom they thought the programme was aimed at/target audience of the programme.

Table 38: Target audience of the programme

	'white' n=27	'coloured' n=19
man in the street	68	82
children	10	-
sales managers	10	-
sales representatives	6	18
other	6	-
TOTAL	100	100

Although the majority of both groups thought the programme was aimed at the man in the street, the 'coloured' sample showed a significantly higher agreement with this target group than the 'white' sample (82% compared to 68%). The majority of respondents thus agree with the producer's perception of the target audience.

Overall evaluation of the programme

In the final section of the survey findings relating to general assessment are discussed.

As already mentioned with respect to the evaluation of 'The Edge' the ultimate question that should be asked about any educational programme is whether the viewer expanded existing knowledge, learnt new facts or modified obsolete or wrong attitudes through viewing the programme.

The table below gives respondts' views ont he eudcational value and strength of the programme.

Table 39: Evaluation of educational content of programme

	'white' n=27	'coloured' n=19
very educational	4	11
educational	74	67
not educational	14	22
not at all educational	4	-
no response	4	-
TOTAL	100	100

Nearly 80% of both samples reported that they found the programmes either educational or very educational. In the ensuing discussion it became evident that all participants 'got the message' of 'telling selling'.

To ascertain how the programme fared on the affective level participants were asked to indicate whether they found the programme entertaining or boring.

Table 40: Entertainment value of programme

	'white' n=27	'coloured' n=19
very entertaining	4 } 74%	1 } 78%
entertaining	70 }	67 }
boring	18	22
very boring	4	-
no response	4	-
TOTAL	100	100

The sample rated the programme as entertaining or very entertaining (78% and 74%). The pattern emerged was consistent with the previous table. This is an extremely interesting correlation as it is often alleged that education and entertainment are mutually exclusive categories. This is surely one of the most encouraging and positive findings of the whole research project and is supported by the findings of Cook and Curtin (1985).

In the final questions respondents were asked to give an overall assessment of the programme.

Table 41: Overall assessment of "Fortesque File"

	'white' n=27	'coloured' n=19
excellent	11 } 63%	-
good	52 }	56
mixed feelings	22	22
bad	7 } 11%	22
disastrous	4 }	-
no response	4	-
TOTAL	100	100

The majority of both groups of respondents rated the programme either positively or very positively (63% and 56%) . A larger percentage of the 'coloured'

sample rated the programme as bad compared to the 'white' sample (22% compared to 11%).

Bearing in mind the relatively high educational level and diverse professional interest of the 'white' sample, it is noteworthy that only 7% rated the programme as bad, as this is probably not the easiest sample to satisfy. Viewed from this angle the production could be rated as successful.

Some of the reasons given by the 'coloured' sample for rating the programme positively were:

* it managed to 'wrap' or 'sell' a very 'thin', uninspiring and mediocre topic effectively
* it came with a single message and did not confuse the viewer
* it had a positive ending

Reasons given by the 'coloured' sample for rating the programme negatively were as follows:

* subject matter and script were unchallenging, sometimes boring and irrelevant
* presenter overacted
* The programme portrayed only 'whites', in the sequence of the farmer Fortesque asks, "Who is there with him?", to which the woman replies, "It is Mr... of the local ....." In that sequence there are however also a couple of labourers who are ignored. Respondents felt that the ommission of the labourers in the woman's answer is indicative of 'white' insensitivity and consistent with the way 'white' producers devalue 'blacks' to the status of decor.

RECOMMENDATIONS

The analysis of both 'The Edge' and 'Fortesque File' has brought to light some important points that should be taken into consideration in the production of educational television programmes in South Africa.

Firstly, educational television is going to have to play an increasing role in all types of adult education in this country. In order to be effective and acceptable to the majority of the viewers, who are 'not only whites', producers are going to have to be extremely careful in how they present the programmes and subject matter in order to gain credibility by the entire

S.A. population.

The responses of the 'coloured' sample showed their extreme sensitivity to this issue, and it is recommended that every educational TV programme be carefully studied for obvious and hidden racist attitudes before it is broadcast.

Furthermore the responses of both samples showed the importance both of clear, accurate titles and of relevant content. Misleading titles do not enhance the programme's effectiveness and are likely to lead to negative feelings on the part of the viewer.

It is important to give an overview of what the programme is about the onset of the programme, to describe technical terms, tools and other unfamiliar objects or concepts to the viewers. One possibility is to recap the main points at the end of an episode, by using variation of production techniques.

The survey clearly brought out the importance of clear diction on the part of actors and also of the usage of good English. It was seen as very negative, particularly in the case of 'The Edge' that dictions as well as language was bad.

The use of humour seems to enhance the interest in and entertainment value of a programme without necessarily distracting from the educational value.

Further general points were that the late slot occupied by educational programmes is viewed negatively by the majority of respondents and was given as the main reason for not watching the programmes. Educational television could make a tremendous contribution to alleviating the lack of adult education opportunities in S.A., especially for the less advantaged statutory population groups. In this regard, and in order to produce effective and credible programmes extreme sensitivity will have to be paid to the needs of communities and their sensitiveness.

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